

# In the World of Music and Musicians

## Music Notes

A convention of the People's Choral Union was held recently at Cedar Grove Beach Club, S. I., the summer residence of its president, Joseph Fleming. Plans were then arranged to celebrate the thirtieth anniversary of this singing society by giving a dinner in November in honor of its founder and honorary director, Dr. Frank Damrosch. Many people of note in the musical world, and particularly interested in choral music, will attend.

The People's Choral Union will commence its rehearsals this season early in October in the large auditorium of P. S. 27, East Forty-second Street. The work to be studied will be Mendelssohn's "St. Paul," which has not been sung in this city for several years, and should appeal to all music lovers.

The People's Singing Classes, where those who cannot read notes will be taught to sing from sight, will have one central class this year located at P. S. 27, East Forty-second Street, meeting every Monday evening. The method followed, which has been so successful for many years, soon enables beginners to read from the music sheet without the aid of an instructor. The class soon takes simple four-part songs, and at the end of the season its members graduate into the People's Choral Union.

There are no restrictions or red tape to hinder one from joining the class. There is a nominal charge to cover the expenses of hall, postage, etc., but it is within reach of all.

Leopold Godowsky, who is at present touring in Mexico, appeared for the first time in Mexico City on August 2, achieving such a success that crowds followed him from the concert hall to his hotel, shouting "Bravo!" Enthusiasm for the great pianist reached such a pitch that five more recitals were given in Mexico City alone and Godowsky decided to make a tour of twenty concerts, his original contract having called for only six. He will be heard in a number of cities in Mexico, among them Guadalajara, Puebla, Monterrey, San Luis Potosi, Merida and Torreón.

The time in which to submit manuscripts for the third prize competition of the Mendelssohn Club has been extended to November 1, 1921, at noon. Announcement of the winner will be made as soon as possible after that date by the three judges—Nicolaï A. Montani, conductor of the Palestrina Choir; Charles N. Boyd, of Pittsburgh, conductor and teacher, and N. Lindsay Norden, conductor of the club. Information, already public, may be had by addressing the secretary, G. U. cornetist, will be the other soloist.

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Preeminently leaders of this new group stand Brieux, author of "Damaged Goods," and Henri Bataille, the author of "Don Juan." The popularity of Bataille in Paris is shown by the fact that during the last season no less than five of his plays were presented and some of these achieved conspicuous success. His talents have been recognized officially by the French government, which has conferred upon him the title of Chevalier of the Legion of Honor.

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Tom Mix has turned composer. The Fox New York office received two phonograph records the other day called "Old Blue" and "The Bronco Trot," both by Mix. "Old Blue" is named after a favorite horse that died a horse familiar to picture followers of two years ago.

## MME. MARCELLA SEMBRICH



In the garden and on the porch of her summer home at Lake Placid



## Annual Worcester Music Festival To Be Held Oct. 3 - 7

The sixty-third Worcester Music Festival will be held in Mechanics' Hall, Worcester, Mass., on October 3 to 7, inclusive. The choral works that will be given this year are "The Pilgrim's Progress," by Edgar Stillman Kelley, and "The Damnation of Faust," by Berlioz.

Owing to conflicting dates the Philadelphia Orchestra, which has been one of the chief assets in recent festivals, will be unable to appear this year, and it is with the greatest satisfaction that the management announces the engagement of sixty of the leading musicians from the New York Symphony Orchestra.

Nelson P. Coffin will be festival conductor and René Pollain, assistant conductor of the New York Symphony Orchestra, will act as associate conductor, succeeding Thaddeus Rich.

Artists engaged for the festival are Rosa Ponselle, Estelle Liebling, Ottilie Schilling and Grace Kearns, sopranos; George Meader and Judson Howe, tenors; Arthur Middleton, Fred Patton, Charles R. Gallagher and Harold Land, basses and barytones.

There will be five concerts. The first will be Wednesday evening, October 5, when "The Damnation of Faust" will be presented. Thursday afternoon, October 6, there will be a symphony concert, with Estelle Liebling, soprano, and in the evening "The Pilgrim's Progress" will be given. Ottilie Schilling will be soloist at the symphony concert Friday afternoon, October 7, and Friday evening the artists' concert will be held. The soloists will be Rosa Ponselle and Arthur Middleton.

The festival chorus numbers 350 voices, and there will also be a chorus of school children under the direction of Charles I. Rice.

use the peccorino." And use it they did. The catch the first day would have been good but for Gloria's fishing tackle, which consisted of a piece of bamboo with a white string and a bent pin at the end of it. This tackle, though so primitive, managed to get mixed up with the hand lines belonging to her father and mother. But the fish did rise when they smelled the cheese and followed the boat, eager to get a chance at the nice bits of worm baited onto the two hooks. The first two shiny fish caught were the delight of Gloria, who tried to hold one of them in her hand, with the result that the wily peccorino jumped quickly into the sea. Though the haul was not a great one, Giuseppe insisted that Caruso had the makings of as great a fisherman as he was a tenor. While others may have about Caruso's voice to Giuseppe, the peccorino boatman, he is a wonderful fisherman.

But singers, once they have regained their voices, or rather convalesced from a serious illness, cannot remain idle, and Caruso's departure from Sorrento was due to a telegram from Gatti-Casazza, in Milan: "How is your voice?" But for that inquiry Caruso would have continued his fishing expeditions in the Bay of Sorrento. As the opera season wists neither for man or tide Signor Gatti was forced to invade the holiday time of Caruso in order to find out if he would be able to sing or not. In case of a negative reply a substitute would have to be found. Naturally, in the eyes and ears of Metropolitan opera-goers, no one could take Caruso's place.

Of course, a trial of his voice at Sorrento was out of the question. What if the doctor's prophecy that Caruso's voice was all right was false? The world, within a few hours, would have known of the disaster. Besides, said Caruso's doctor, the idea of trying his voice in a place as crowded as Sorrento was out of the question. The nervousness might even damage the voice itself. A hurried motor ride to Florence, where a piano tuner was taken in the motor, and Signor Gatti-Casazza joined the party for the trip to the hills to the Caruso villa at Segni. It is the best of his four villas, as the mountain air is clear and pure. The voice was tried and Signor Gatti realized that Caruso's serious illness had not damaged his vocal chords.

## Goldman Concert Band Ends Most Successful Season

The season just ended by the Goldman Concert Band, on the green at Columbia University, has made a new record for summer concerts in New York in regard to length of season and average attendance. During the season of twelve weeks which began on June 8 and ended on September 2 forty-two concerts were given at Columbia and eighteen in the various city parks and hospitals. The smallest nightly attendance was over 6,000, and this was only in a few instances when the weather was unfavorable. The average nightly attendance was 15,000, often running as high as 20,000 and more. Not a single concert was postponed or canceled and the season was completed precisely as planned. The eighteen park concerts also attracted crowds, particularly those given in Central and Prospect parks. It is estimated that the Goldman Concert Band has played to nearly a million people during the summer.

The success of this organization has been so marked that the arrangements for 1922 will include a longer season, and possibly a tour. Much of the credit for this success belongs to Mr. Goldman himself, who, besides bringing his concert band to its present state of efficiency, is the organizer of the concerts as well as the general manager.

The concerts themselves have been fine from every standpoint. The programs have been interesting and well played. The soloists, too—Helen Stover, soprano; Frieda Klink, contralto, and Ernest S. Williams, cornetist—were satisfactory, particularly Mr. Williams, whose four seasons with the band have endeared him to the public. Mr. Goldman, himself has worked indefatigably to create a concert band that would bear comparison with a symphony orchestra. The educational value of the concerts, too, should not be overlooked. Each number played during the season has been described by an explanatory note in the program.

A committee of public-spirited citizens, including Mrs. Helen Hartley Jenkins, Mrs. Daniel Guggenheim, Murray Guggenheim, Mrs. William C. Potter, Mrs. E. H. Harriman, Philip Berolzheimer, Mrs. Simon Frankel, Marcellus Hartley Dodge, Mrs. Clarence Millhiser, Mrs. M. R. Hambur, Felix Warburg, Frederic R. Couderc and Thomas F. Ryan, have helped largely to make these concerts possible. John D. Rockefeller Jr., though not a member of the committee, has been a liberal contributor. The bulk of the funds comes from small subscribers, who contribute amounts ranging from five and ten dollars upward a year.

"Carmen" Will Again Open San Carlo Season  
Again Bizet's "Carmen" is the opera in which Fortune Gallo puts his trust as the opening bill of his San Carlo Grand Opera Company's season at the Manhattan Opera House, beginning Monday night, September 26. This popular opera was sung by the San Carlo forces on the opening night of their first season at the Manhattan a year ago.

This season, however, there will be a new cast, almost entirely different from last year's. Esther Ferrabini, who is soon to return from Mexico City, where she is appearing in the centenary opera season, will be the Carmen. Mme. Ferrabini is remembered for her interpretation of this rôle in New York several years ago, during the San Carlo season in Forty-fourth Street. Gaetano Tommasini, dramatic tenor from La Scala, Milan, who was introduced to America last year by the Italian conductor Leopoldo Mugnone, will be the Don José. The soprano rôle of Micaela will be sung by Josephine Lucchesa, a recent lyric discovery of Italian ancestry and American birth, or by Madeleine Keltie, who made her New York debut in this rôle with Mr. Gallo's company last September. Joseph Royer, the French Canadian barytone, formerly of the Paris Opera, is to be the Escamillo, Pietro de Biasi the Zuniga, and Mme. Margaret Lisniewska, who con-

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Egyptian Ballet (1, 2, 3 and 4), Lulligini  
Edwin Franko Goldman, conductor of the Goldman Concert Band, has just received an invitation to be the guest conductor at Symphony Hall, Detroit, on the night of September 9. This will be the closing night of a week of the festival concerts. The band will consist of sixty Detroit musicians, most of whom are recruited from the Detroit Symphony Orchestra. Mr. Goldman has arranged a particularly interesting program for this occasion, and will take his cornet soloist, Ernest S. Williams, with him.

Requests have come from other cities anxious to hear Mr. Goldman and his band. A tour probably will be arranged for the coming spring.

The annual indoor concert of the Goldman Concert Band will take place at the New York Hippodrome on Sunday evening, November 13. A singer will appear, and Ernest S. Williams, cornetist, will be the other soloist.

Now that Frank Reicher has definitely announced the opening of "Don Juan" for Labor Day at the Garrick Theater, some account of its author, Henri Bataille, may not be out of place. The French theater has always produced a large number of dramatists who have been particularly concerned with the psychology of love. Between Alfred de Musset and George de Porto-Riche is a long line of playwrights who have concerned themselves in the analysis of amour. It is only within the last few years, however, that a new school has arisen, interested not alone in the comedy of love, which has heretofore characterized the modern French drama, but as vigorously concerned with the more serious side of love and its moral and economic significance.

Preeminently leaders of this new group stand Brieux, author of "Damaged Goods," and Henri Bataille, the author of "Don Juan." The popularity of Bataille in Paris is shown by the fact that during the last season no less than five of his plays were presented and some of these achieved conspicuous success. His talents have been recognized officially by the French government, which has conferred upon him the title of Chevalier of the Legion of Honor.

A Painter as Well as a Playwright  
Bataille, not yet fifty years old, has many successful plays to his credit, among them "La Femme Nue" ("The Naked Woman"), "L'Enfant de l'Amour" ("The Child of Love") and "Les Flambeaux," lately presented in New York under the title of "The Torch." Bataille spends all the time not occupied with the production of his plays at painting on his country estate near Paris.

Lou Tellegen, who has appeared in several Bataille plays, is personally acquainted with him and describes him as a highly excitable man who sits in the orchestra in an extremely nervous condition during rehearsals. The production of a play is agony to him, but he nevertheless always makes it his business to be present during its preparation.

Why is it that Bataille, who started to write poetic drama in his teens, should have turned